

Part III.

Virtuoso Exercises, for Obtaining a Mastery over the Greatest Mechanical Difficulties.

Notes repeated in groups of three.

Lift the fingers high and with precision, without raising hand or wrist. As soon as the first four measures are well learned, take up the rest of the exercise.

M. M. ♩ = 60 to 120.

44.

Exercise 44, measures 1-4. The notation is in C major, 2/4 time. The first measure contains a triplet of eighth notes (3 2 1) in the right hand and a triplet of eighth notes (3 2 1) in the left hand. The second measure contains a triplet of eighth notes (3) in the right hand and a triplet of eighth notes (3) in the left hand. The third and fourth measures contain a continuous eighth-note pattern in both hands.

Exercise 44, measures 5-7. The notation is in C major, 2/4 time. The fifth measure contains a triplet of eighth notes (3 2 1) in the right hand and a triplet of eighth notes (3 2 1) in the left hand. The sixth and seventh measures contain a continuous eighth-note pattern in both hands.

Exercise 44, measures 8-10. The notation is in C major, 2/4 time. The eighth measure contains a continuous eighth-note pattern in both hands. The ninth and tenth measures contain a continuous eighth-note pattern in both hands.

Exercise 44, measures 11-13. The notation is in C major, 2/4 time. The eleventh measure contains a continuous eighth-note pattern in both hands. The twelfth and thirteenth measures contain a continuous eighth-note pattern in both hands.

Exercise 44, measures 14-16. The notation is in C major, 2/4 time. The fourteenth measure contains a continuous eighth-note pattern in both hands. The fifteenth and sixteenth measures contain a continuous eighth-note pattern in both hands.

3 2 1 3 2 1 3 2 1 *simile* 3 2 1

Notes repeated in groups of two, by all five fingers.

Study the first fingering until it is thoroughly mastered; practise similarly each of the five following fingerings then play through the whole exercise without stopping.

Accent the first of each pair of slurred notes.
(M.M. ♩ = 60 to 108)

simile

45.

1st fingering.

2d fingering.

3d fingering.

4th fingering.

Musical notation for the 4th fingering exercise. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a series of eighth notes with fingerings 4, 5, 4, 5, 4, 5, 4, 5. The word *simile* is written above the eighth measure. The exercise continues with a similar pattern of eighth notes, ending with a double bar line and repeat dots.

5th fingering.

Musical notation for the 5th fingering exercise. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a series of eighth notes with fingerings 1, 3, 1, 3, 1, 3, 1, 3. The word *simile* is written above the eighth measure. The exercise continues with a similar pattern of eighth notes, ending with a double bar line and repeat dots.

6th fingering.

Musical notation for the 6th fingering exercise. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a series of eighth notes with fingerings 2, 4, 2, 4, 2, 4, 2, 4. The word *simile* is written above the eighth measure. The exercise continues with a similar pattern of eighth notes, ending with a double bar line and repeat dots.

The Trill for all five fingers.

Practise the first 6 measures until they can be executed in quite a rapid tempo; then practise the rest of the trill. Where the fingering is changed (1), be careful that not the slightest unevenness is apparent.

(M.M. ♩ = 60 to 108)

46.

The musical score consists of six systems, each with two staves (treble and bass). The tempo is marked as (M.M. ♩ = 60 to 108). The key signature is one flat (B-flat). The time signature is common time (C). The score is numbered 46. The first six measures (measures 46-51) are marked for practice at a rapid tempo. The score includes various trill patterns, such as ascending and descending scales, and specific fingering changes indicated by (1) above the notes.

First system of piano exercise notation, measures 1-4. The notation is in treble and bass clefs. Fingerings are indicated by numbers 1-5 above or below notes. Measure 1: Treble (8 4 3), Bass (2 3). Measure 2: Treble (2 3), Bass (4 3). Measure 3: Treble (2 1, 5 4), Bass (4 5, 1 2). Measure 4: Treble (3 4), Bass (3 2).

Second system of piano exercise notation, measures 5-8. Measure 5: Treble (3 2), Bass (3 4). Measure 6: Treble (1 2, 5 4), Bass (5 4, 1 2). Measure 7: Treble (4 3), Bass (2 3). Measure 8: Treble (2 3), Bass (4 3).

Third system of piano exercise notation, measures 9-12. Measure 9: Treble (2 1, 5 4), Bass (4 5, 1 2). Measure 10: Treble (3 4), Bass (3 2). Measure 11: Treble (3 2), Bass (3 4). Measure 12: Treble (1 2, 5 4), Bass (5 4, 1 2).

Fourth system of piano exercise notation, measures 13-16. Measure 13: Treble (2 3), Bass (4 3). Measure 14: Treble (2 1, 5 4), Bass (4 5, 1 2). Measure 15: Treble (3 4), Bass (3 2). Measure 16: Treble (3 2), Bass (3 4).

Fifth system of piano exercise notation, measures 17-20. Measure 17: Treble (1 2, 5 4), Bass (5 4, 1 2). Measure 18: Treble (4 3), Bass (2 3). Measure 19: Treble (2 3), Bass (4 3). Measure 20: Treble (2 1, 5 4), Bass (4 5, 1 2).

It is of interest to note that Mozart used this exercise for the study of the trill.

Sixth system of piano exercise notation, measures 21-24. Measure 21: Treble (3 2), Bass (3 4). Measure 22: Treble (1 2, 1 3), Bass (5 1 2, 3 1). Measure 23: Treble (2 3, 2 4), Bass (3 2, 4 2). Measure 24: Treble (3 4, 3 5), Bass (4 3, 5 3).

Thalberg's trill.

Seventh system of piano exercise notation, measures 25-28. Measure 25: Treble (4 5, 3 5), Bass (5 4, 5 3). Measure 26: Treble (3 4, 2 4), Bass (4 3, 4 2). Measure 27: Treble (2 3, 1 3), Bass (3 2, 3 1). Measure 28: Treble (2 3 1 3 2 3 1 3 2 3 1 3), Bass (3 2 3 1 3 2 3 1 3 2 3 1 3).

Notes repeated in groups of four.

Lift the fingers high and with precision throughout this exercise, without raising hand or wrist. When the first line is mastered, and not before, take up the rest of the exercise.

47. (M.M. ♩ = 60 to 120)

simile

4 3 2 1 4 3 2 1 4

The exercise consists of six systems of music, each with a grand staff (treble and bass clef). The first system includes a tempo marking '(M.M. ♩ = 60 to 120)' and a fingering sequence '4 3 2 1 4 3 2 1 4' above the first measure. The word 'simile' is written above the first measure of the first system. The exercise is composed of repeated groups of four notes, with various fingerings indicated by numbers 1-4 above the notes. The notation includes many beamed sixteenth notes, creating a dense, rhythmic texture. The exercise concludes with a double bar line and a repeat sign.

Wrist - exercise.
Detached Thirds and Sixths.

Lift the wrists well after each stroke, holding the arms perfectly quiet; the wrist should be supple, and the fingers firm without stiffness. Practise the first four measures until an easy wrist-movement is obtained; then take up the rest of the exercise.

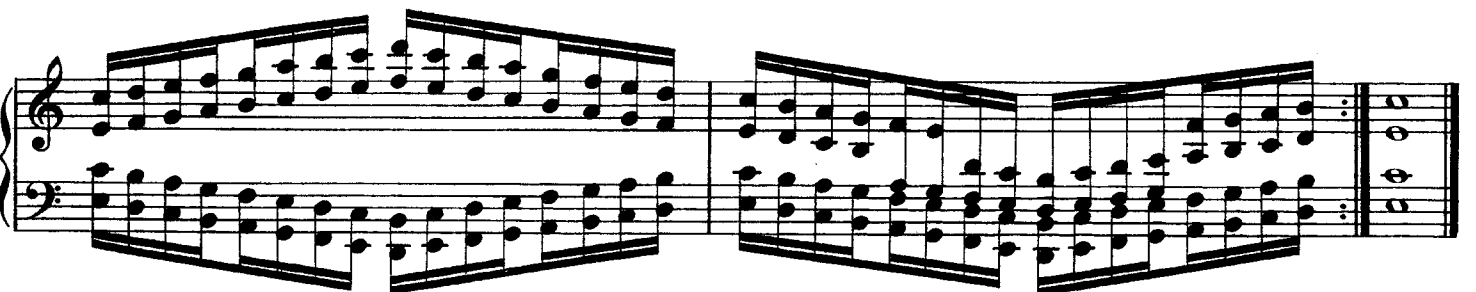
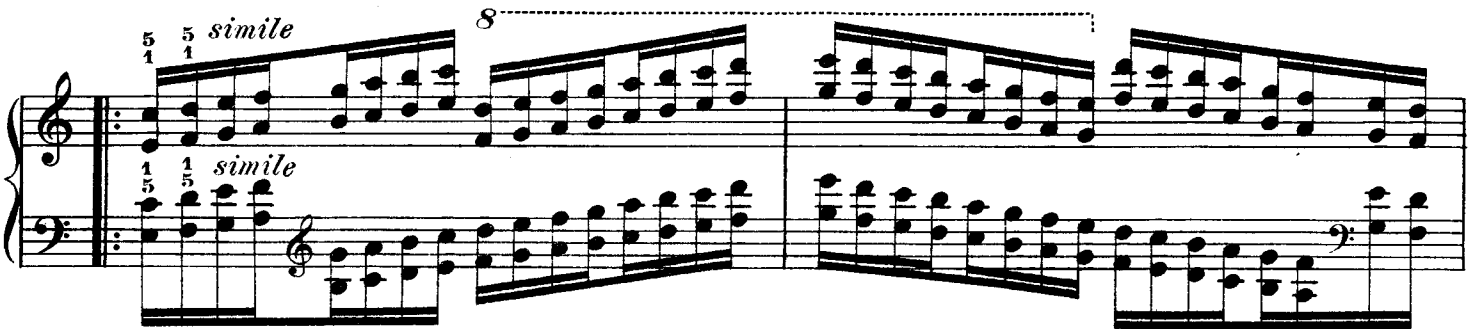
(M.M. ♩ = 40 to 84)

48.

The musical score is written for piano, featuring six systems of two staves each (treble and bass). The first system is marked with a tempo of 40 to 84 M.M. and includes the instruction 'simile'. The score is written in a key signature of one flat (B-flat). The first four measures are marked with a tempo of 40 to 84 M.M. and the instruction 'simile'. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as dynamic markings like 'p' and 'f'.

Detached Sixths.

Same remarks as for the thirds.
(M.M. ♩ = 40 to 84)



Stretches from the 1st to the 4th fingers, and from the 2^d to the 5th, in each hand.

Very useful for increasing the stretching-capacity of these fingers.

(M.M. ♩ = 60 to 108)

49.

simile

simile

simile

Continuation of the preceding exercise.

(M.M. ♩ = 60 to 108)

simile

simile

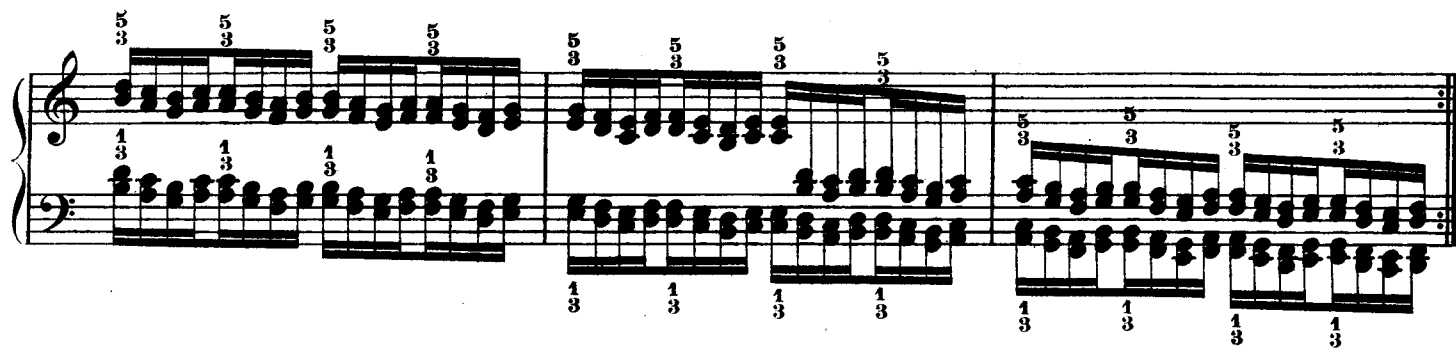
simile

Legato Thirds.

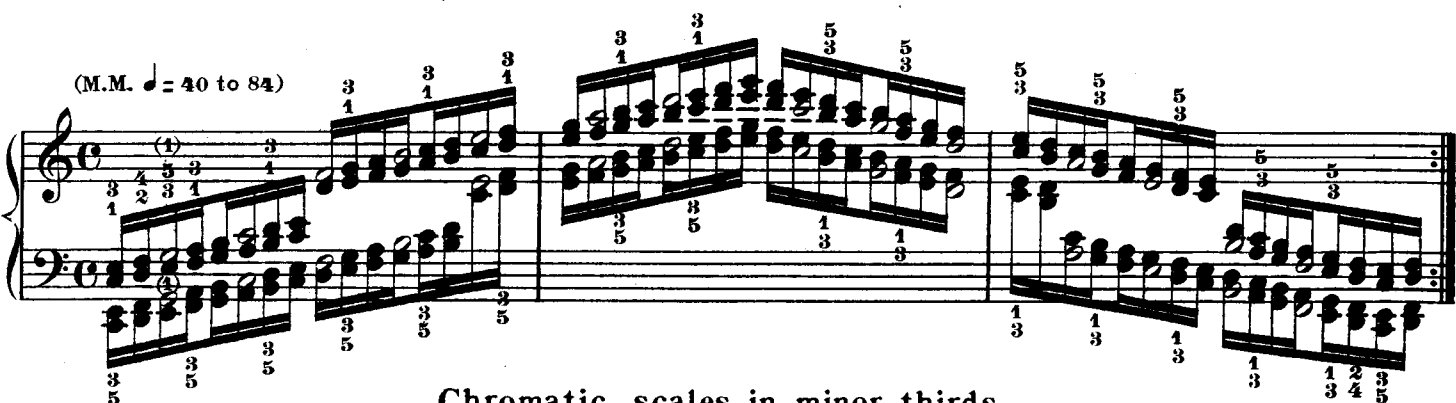
We recommend careful study of this exercise, as Thirds occupy a very important place in difficult music. All notes must be struck evenly and very distinctly.

50. (M.M. ♩ = 40 to 84)

The exercise is composed of six systems of two staves each. The first system includes fingering numbers (1-5) above and below the notes. The exercise features various patterns of thirds, including ascending and descending scales, and more complex rhythmic groupings. The tempo is marked as 40 to 84 M.M. per measure.



Scales in Legato Thirds. It is indispensable to practise scales in legato thirds. To obtain a smooth legato, keep the fifth finger of the right hand for an instant on its note while the thumb and 3^d finger are passing over to the next third; in the left hand, the thumb is similarly held for an instant. Notes to be held are indicated by half-notes. Proceed similarly in the chromatic scale further on, and in all scales in Thirds.



Chromatic scales in minor thirds.



Preparatory Exercise for Scales in Octaves.

The wrists should be very supple, the fingers taking the octaves should be held firmly but without stiffness, and the unoccupied fingers should assume a slightly rounded position.

At first repeat these three first lines slowly until a good wrist-movement is attained, and then accelerate the tempo, continuing the exercise without interruption. If the wrists become fatigued, play more slowly until the feeling of fatigue has disappeared, and then gradually accelerate up to the first tempo. See remarks to No 48.

(M.M. ♩ = 40 to 84)

51.

The musical score consists of six systems of piano accompaniment, each with a grand staff (treble and bass clefs). The first system is marked with the number 51. The tempo is indicated as (M.M. ♩ = 40 to 84). The exercise is a continuous scale in octaves, starting with a slow tempo and gradually accelerating. The notation includes many beamed eighth and sixteenth notes, indicating rapid movement. The exercise is divided into three main sections, each with a repeat sign. The first section is the slowest, the second is medium, and the third is the fastest, marked with a double bar line and a repeat sign. The final section ends with a double bar line and a repeat sign, followed by a final double bar line.

This image displays a page of musical notation for piano, consisting of six systems of grand staves. Each system contains a treble staff and a bass staff, both filled with dense, flowing sixteenth-note passages. The notation is in black ink on a white background. Some measures are marked with an '8' and a dashed line, indicating an eighth-note pattern. The music is written in a continuous, flowing style, typical of a technical exercise or a short piece. The page number '15538' is visible in the bottom left corner.

